

# ART EDUCATION

Classes VI-VIII

*Teachers' Handbook*

D.B. BAKSHI



राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

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## Foreword

Providing aids and support to the classroom teacher in the form of instructional materials has been an important component of the strategy for the successful implementation of educational programmes. The need for such materials is particularly greater in areas like art education which have been generally neglected. The art education curriculum emphasizes the objective of sensitizing the learners so that they may learn to respond to the beauty in line, colour, form, movement and sound. The teachers' guides in art education prepared by the NCERT aim at facilitating the realization of this objective.

The *Teachers' Handbook in Art Education* for the upper primary stage is the sixth publication in the series of materials brought out by the NCERT in the area of art education. It provides guidelines for a number of art activities keeping in view the age-group, curriculum, school environment, time-management, possible themes that can be considered for various forms of expression, and organisation of materials and equipments. A few examples in two-dimensional and three-dimensional art activities are suggested with a view to developing certain competencies to be acquired for further growth. Similarly, experience based activities are suggested to develop an understanding of various forms of performing arts. Expressions in creative drama and puppetry are suggested to help the teacher in exploring students' potentialities of creative self-expression. Broad hints on evaluating students' achievement in the subject are also included. These are all crucial to the success of the art education programmes.

I am grateful to Shri D.B. Bakshi, former Reader and Shri J.D. Virmani, Lecturer in Art Education in the Department of Education in Social Sciences and Humanities of the NCERT, who have developed this guide. I am sure that the publication would be of interest and use to all concerned with art education programmes.

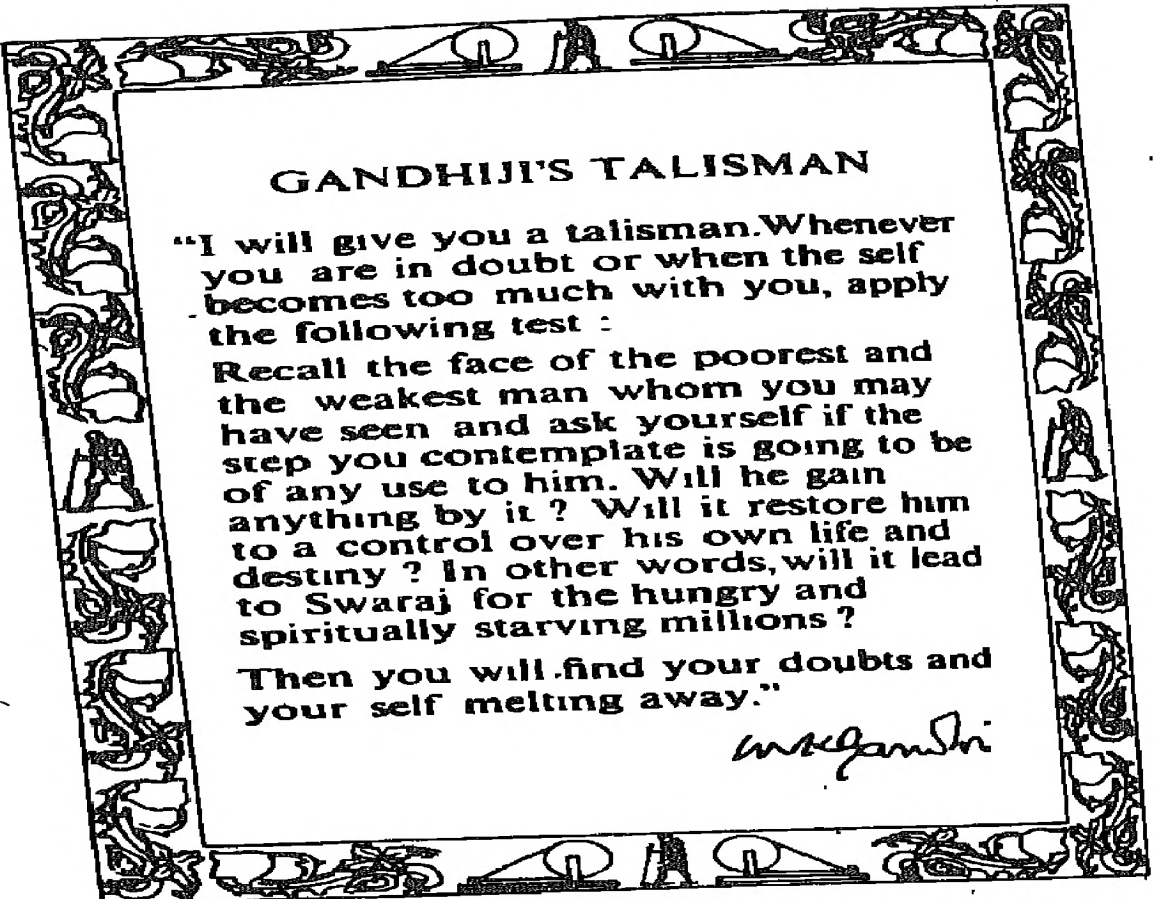
We shall welcome comments and suggestions for the further improvement of this handbook.

DR. K. GOPALAN  
*Director*  
National Council of Educational  
Research and Training



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## GANDHIJI'S TALISMAN

"I will give you a talisman. Whenever you are in doubt or when the self becomes too much with you, apply the following test :

Recall the face of the poorest and the weakest man whom you may have seen and ask yourself if the step you contemplate is going to be of any use to him. Will he gain anything by it ? Will it restore him to a control over his own life and destiny ? In other words, will it lead to Swaraj for the hungry and spiritually starving millions ?

Then you will find your doubts and your self melting away."

*M.K. Gandhi*

# CHAPTER ONE

## Introduction

The Arts meet a basic human need, creative personal expression. In addition to their intrinsic value, the arts give insights into other aspects of life; helping people understand themselves and the world in which they live. It is recognized that quality education should include the development of skills, knowledge, concepts, values, and sensitivities with which to understand and engage the culture of a nation. The Arts offer significant opportunities for this development, learning must incorporate the arts as a central, significant and integral component. It enriches our lives and, in so doing, our basic values. The National Policy on Education, 1986, has recognized and supported this concept.

The question then arises, how best to emphasize

the mutual benefits of the arts and education? There are many answers to this question, many valid responses, yet each echoes a single conclusion; the communities engaged in art and artistic activities, art education and art appreciation must join together to foster creativity in totality in their respective fields. **The main aim of Art Education at the Upper Primary Level is to develop interest in a wide variety of fine arts.**

### *Objectives of Art Education*

1. To help the child identify his feelings, thoughts, emotions and fantasies as an interaction to the environment
2. To help the child organise thought processes and experiences and express them through a variety of media, namely body movements, sound, graphic and plastic materials, and words and movements, guided by experience activities and textual materials.
3. To help, the child discover and identify his own potentials, experience the self and relate the same to the surroundings through different modes of expression
4. To inculcate the habit and liking for self dignity,

individuality initiative and being enterprising through creative experiences.

5. To help the child to develop a sense of organisation and a sense of design.
6. To inculcate the habit and liking for order in regard to his belongings pertaining to Art activities.
7. To help the child to achieve a balanced growth as a social being in tune with our culture, through project work.

The quality of the Arts in education depends ultimately upon the ingenuity of the teacher working with the students. Students are inspired by individual teacher rather than the administrative system. The teacher needs to be thoroughly familiar with the nature of the Visual and Performing Arts, their elements, principles and organization, materials and equipment, techniques and the functional rôle of the arts in cultures of the past and the present and must understand the unique contribution which they can make to education.

Artistic creativity is the moving force in Art education which is required of the arts specialist. He or she must first be an exceptional teacher, excelling in at least one art form and, like the science teacher,

the arts specialist must understand the relationship among the arts and between the arts and other subjects. The art specialist must serve both the casually interested and the talented. She or he must be aware of developmental variations in children and youth from different cultural, ethnic, regional, social, and economic backgrounds. He or she must often serve as a rallying point, incorporating artists, the arts organizations and community into teaching programmes. It is necessary to enlist the commitment of class teachers, school administrators, and parents to the importance of the Arts in education.

### *The Students*

Children at this stage need opportunities to grow, to explore and to develop, by being introduced to the world as much as possible. With knowledge and the ability of reasoning developed in early years they are ready to face challenges and find interest in the problems coming in their way. They are receptive to formal learning but conscious of limited expressive resources and limitations of media and technique. To hide their supposed shortcomings they may sometimes copy, and tend to adopt some ready-made



formulae to obtain pre-determined results. This should positively be discouraged. Therefore, change to a formal approach in the selection of materials, media and techniques — puppet making, pottery or claywork, construction work, acting, mime, dance and making rhythmic expressions etc. — would be helpful in addition to the exposure they had in drawing and painting, singing and body movements.

### *Curriculum in the Arts*

What is taught at this stage has a particular significance, bearing in mind the rapidly changing physical and intellectual development of students of this age and the mass culture, to which they are extremely vulnerable. The aims and objectives of the work need to be thought out very clearly and their realization carefully planned, in relation to the administrative support and physical resources available. The purpose of providing wide variety of activities which are to be offered as a means of reaching the objectives is to provide opportunities to develop the ability to perceive, and interact with varied situations. Creative activities of the Arts Curriculum provide opportunities to children to come out with their day-to-day experiences, inner emotions and feelings. This leads them to be articulate

in expression and presentation which reflect cultural, moral and social values of the time. Learning to handle art materials, understanding techniques, creating objects of aesthetic value through free expressions; playing simple musical instruments and sound producing objects; movements mime and simple dance forms, singing alone and in groups, are the components through which the set objectives could be achieved.

### *The School Environment*

Whether the school is in the open, under a tree, or in a building which is old or new, it should reflect concern for orderliness and cleanliness. The most important means of developing the powers of visual sensitivity, is made possible only by the enthusiasm and dedication of the teachers concerned.

To create such an atmosphere — orderly, even fastidious, but not affluent, rich and varied but not cluttered, sometimes using valuable objects borrowed for the occasion, but more often bringing out the quality in humble and otherwise discarded things — all this is a task, demanding a great deal of planning and physical effort on the part of the teachers.

Furniture, if any, can be rearranged to create a

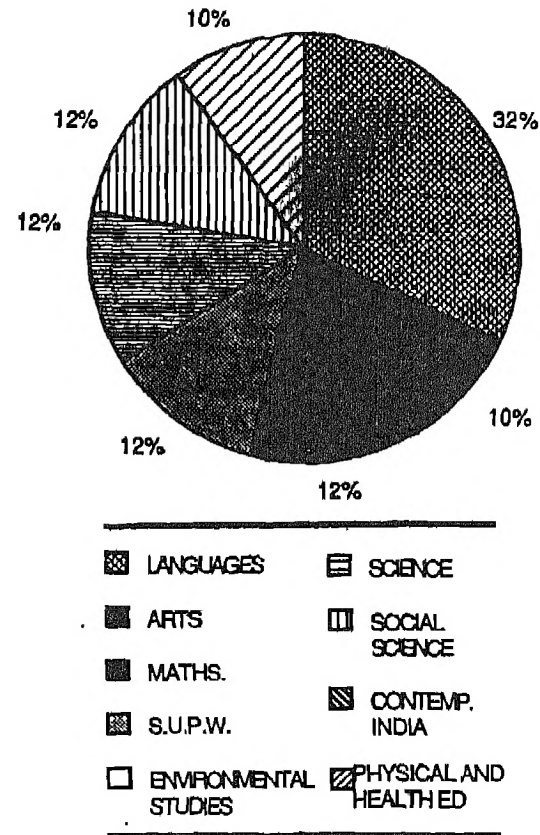
smaller and more intimate space in which children feel at home and which can help to give direction to their interests. Such an atmosphere can be sustained further through the introduction of green plants and seasonal flowers. Large display boards, at least in parts of every teaching area, would be extremely useful for the wide range of materials which teachers need, to use as the visual aspects of educational growth. How visual material is displayed is in itself, something of an art and there is no reason why young children should not learn something about it.

### Organization

To organize an art room successfully, in a satisfactory arrangement, requires considerable skill on the part of the art teachers and is much more demanding than the old, formal approach. The demands made on the teachers by the need to prepare for many different, practical activities for a large class of pupils, are heavy. Thoughtful practical planning and organization of time, materials and equipment and the products that come out as a result is, therefore, necessary.

### Time

Suggested time allocation for Arts in the National Curriculum framework is 10%. (see diagram) This



comes to about a total of 100 hours of instructional time for the Arts subject. That means 150 periods, each of the duration of 40 minutes. Considering all the activities, as suggested in the following pages, which are to be taken up, each activity would get ten periods of 40 minutes each, which is sufficient. But in conducting lessons in these activities, in the beginning and at the end, considerable time is spent in arranging necessary materials for starting the work and putting these back in order before leaving the classroom. This could be overcome by allotting two periods continuously, once a week. This will ensure less dislocation, quick learning and more satisfying results.

### *Materials and Equipment*

With the expansion of the range of activities and availability of a variety of materials, the situation in the art room today has changed. Basic tools and equipment not only make the tasks of students and teachers easier but also help in achieving better results and through enjoyment and satisfaction, which are vital in the process of learning. Efforts by the school in the development of necessary infrastructure should be supplemented by the parents and community as well. The teacher should not suggest any costly or special art materials. It would be

better if locally available materials are recommended. For Performing Arts, simple, basic instruments for vocal support and rhythmic tunes may be acquired to start with. To avoid the involvement of accompanists, it is essential to have a portable cassette tape recorder. It will ensure uniform and complete instruction. This should be further supplemented with additional tapes as and when feasible. A regular supply of required materials could be maintained on a cooperative basis, within school premises. Such an arrangement would help in building efficiency and ensure safety, thereby saving precious time and labour.

### *Students' Work*

Classroom activities should proceed not only through motivational experiences like, studies and discussion about the children's day to day experiences and the cultural history of the region and community; but also through various situations, including strange situations like observing the environment, both cultural and natural; interacting with the artists/artistes of the community; visits to historical sites in the vicinity and encouraging the participation in exhibitions/displays, festivals of the community activities; collecting objects of local interest from the environment, etc.; collecting local materials.

children's

crafts for developing the school museum.

An exemplary list for selecting themes/topics for making further sub-topics in experience form by the teacher, is given below.

Family, fishing, vegetable vendor, postman, playing in the playground, garden, farming activities like sowing, harvesting, village crafts workshops such as weaver, potter, wood carver, iron smith, birds and animals, village well, riverside, festivals, family celebrations and other functions, seasons, local natural sites and natural phenomena, jungle experiences; dreaming and imagining situations, etc

### *Evaluation*

Involving children in Visual and Performing arts activities it is not enough to simply wield a brush and apply paint or sculpt a piece of wood or stone or make a form out of clay or utter a few lines of song and call

it singing, or indulge in some kind of movement to call it acting or drama. The objectives of creative art experiences and the classroom interaction for creative activities can only be achieved when a positive evaluation strategy is adopted. Art is a process in which it is to be seen how far each individual has reached the various stages of aesthetic development and has been able to express meaningfully in the chosen media. Provision of only that material and media which the school can afford and the process adopted by the teacher for carrying out practical work, are also to be taken into consideration before arriving at any conclusion. The teacher's own observations of a child's interest in the available media for expression and in its exploration, urge for experimentation, skill in the use of tools and equipment and enthusiasm for participation in group activities, are some of the suggestions which may help the teacher considerably in assessing a child's progress.

## CHAPTER TWO

### *Suggested Art Activities*

Making images in two three dimensional media, using various visual elements called 'Visual Arts' such as drawing, painting, collage making, print making, applique, clay modelling, stone and wood carving, construction with various odd materials. Music, dance, drama and puppetry are other forms of art performed by artists. These are known as 'Performing Arts'. Poetry, story writing, and other creative writing activities are yet other forms of Art.

All these Art forms are, in fact, various ways of expression of human experiences, activities and endeavours. Therefore, the basic source of art lies within every human being. The relevance of various forms of art in education is only valid when they

emerge from the day-to-day experiences, thoughts, emotions and feelings of the child, irrespective of skillful accomplishment and technicalities. As long as the child gets satisfaction and is able to give expression to his thoughts, feelings, and pent-up emotions in a given medium, the art emerges. The urge inherent to create and produce rhythmically forms the basis for all the Arts.

It is believed that the teacher will understand the creative process and motivate the child to discover his own potentialities and will provide him the opportunity for creative self expression in various art forms. The following activities are just a few examples which are suggested for the guidance of the teacher. It is not essential that the teacher undertake all that is suggested here. It is more important that the teacher discovers different media, materials and techniques available in his own environment and conditions which the children of this age group can easily manipulate for creative self-expression. While suggesting the medium for art experiences the teacher should consider the background of the children and the level of their manipulating abilities. The progressive use of techniques may be inducted gradually along with the progression of the children's

artistic experiences, from one class to another. It is also essential that the teacher should prepare his own list of topics/themes related to various social problems and other local conditions to which the children are normally exposed and interested at this age in their

day-to-day environment. Such a list will help the teacher to motivate children on a specific topic/theme as per their interests, wherein the children will recall their own experiences for creative expression in a given medium.



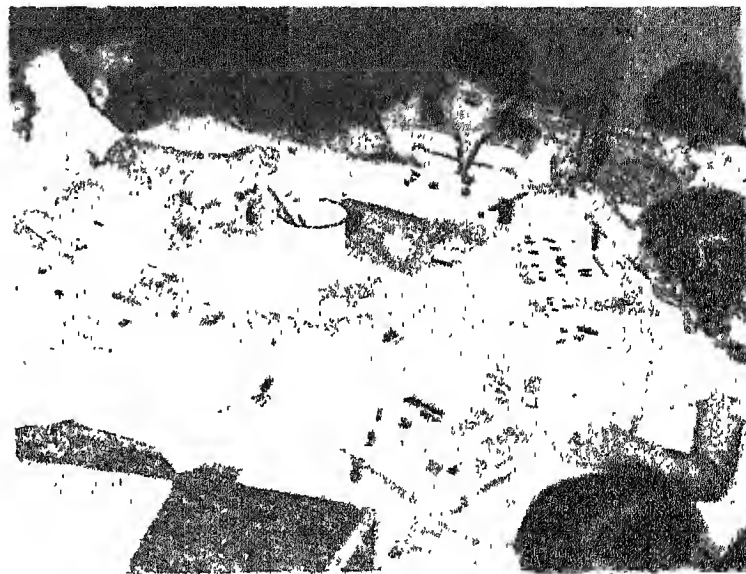
## CHAPTER THREE

### *Visual Arts*

#### i. Drawing and Painting

Drawing and Painting play a major part in art activities, a notable feature being the considerable variety in the material and scale used. Drawing is a means of enquiry into the structure of man-made and natural forms. The drawing often becomes a means to further development rather than an end in itself for example, a motif for a textile design or a three dimensional construction. Closer Analyses is the aim in the structuring of work through considerable freedom. Qualities such as tone, texture, colour, etc could be explored for basic design concept. Exercises designed to give experience in many separate areas including, in addition to those already mentioned, pattern, light, shape, point, line arrangement of mass, relief and

Children engaged in activity of painting.



Sample of Children's Painting with Crayon.



**Sample of Children's Painting with Crayon.**



movements, would provide basic understanding which is essential in making drawings.

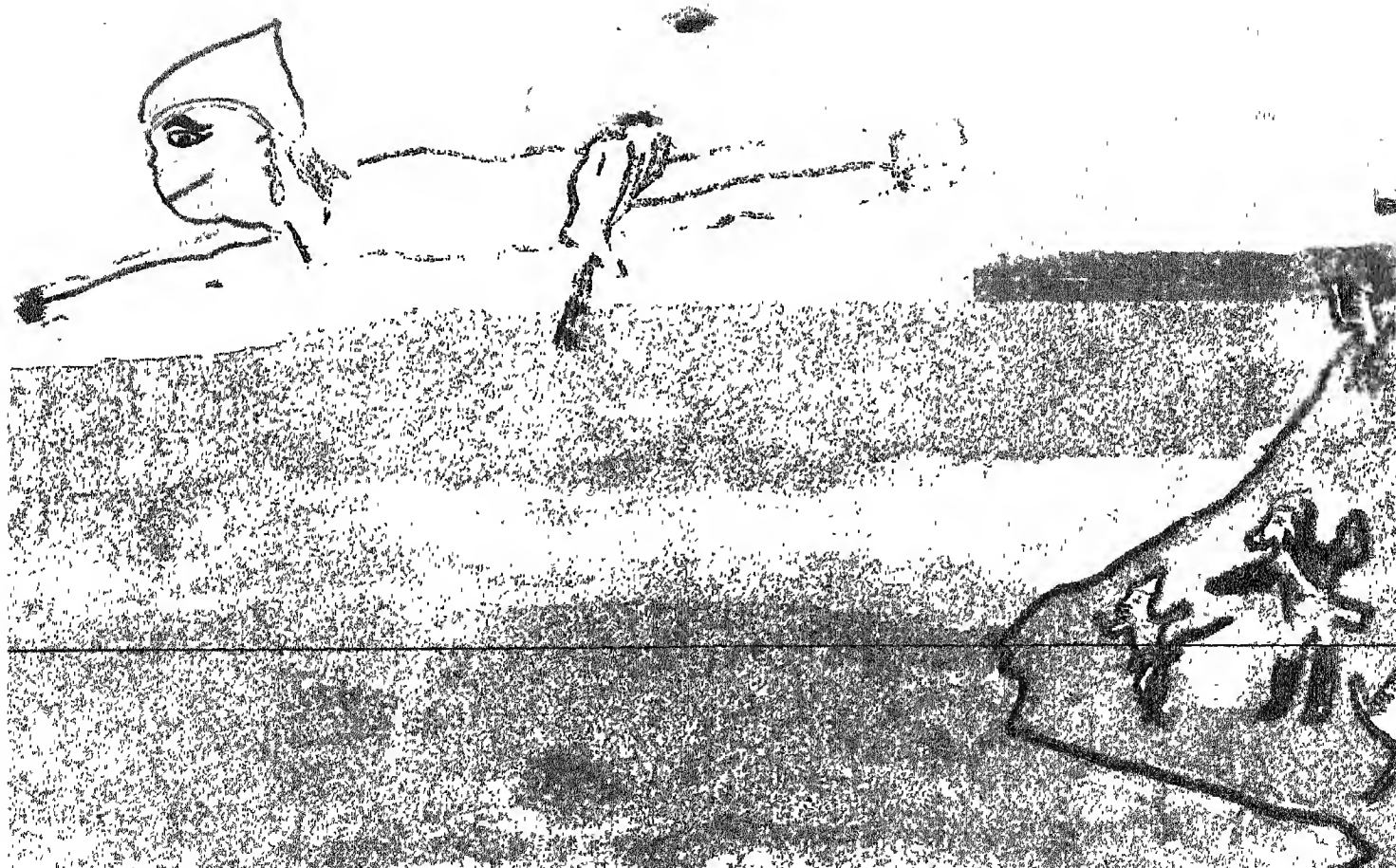
A. Materials	Activity steps	Expected Competencies
a Variety of drawing papers/card-boards	i Drawing visible objects.	– Ability to understand nature of water colours in varying consistencies and shades
b Poster colours	ii Drawing from imagination	
c Water colour tubes	iii Stylization of nature forms	– Exploring visual effects of colours when mixed/applied along with wet colours
d India black ink	iv Colouring of these with two and or more colours.	
e Soft pencils		
f Water colour brushes		– Understanding basic rules of drawing
g Felt Pens		
h Drawing nibs		
<b>B. Equipment</b>		
a. Low tables, and easels		
b. Colour mixing palette or small bowls		
c Actual samples of natural objects such as a variety of simple shapes of fruits, fresh vegetables, geometrical cylinder, etc made of plywood, bottles in different shapes and sizes, flower vases, etc		

**Sample of Children's art work drawn with felt-pen.**

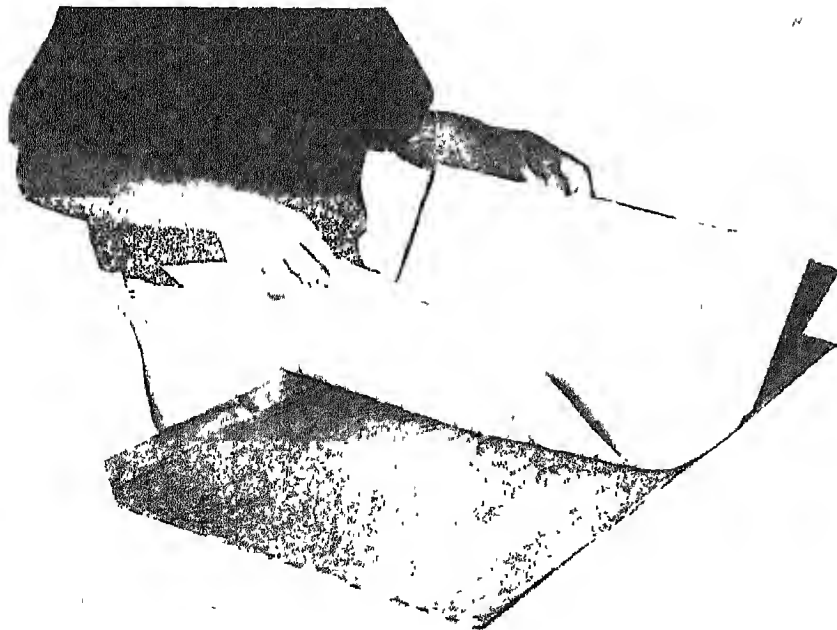


While spontaneity in expression through drawing is the essence of the subject it requires the support of ability to draw both from memory the object or image in front with full understanding of the nature of the materials selected for the purpose. The children should be encouraged to draw as many sketches or drawings as possible.

**Sample of Children's art work drawn with Water Colour.**



## Print-making



## ii. Printing

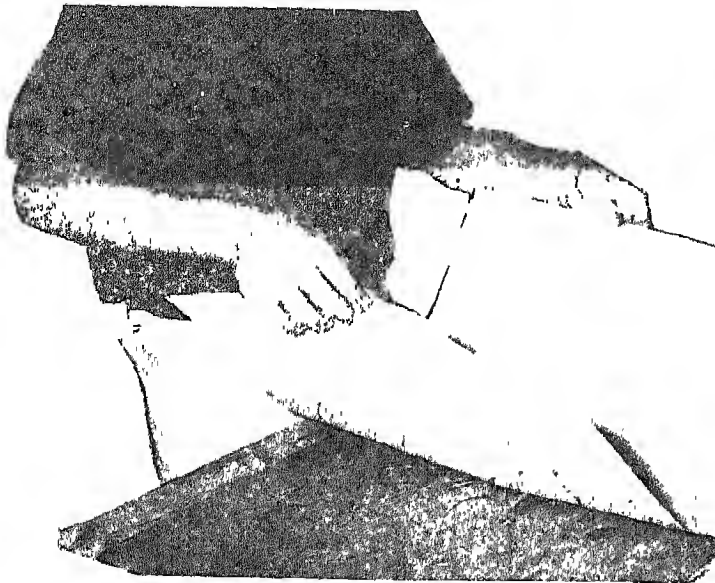
### *Mono print*

The range in print making has become almost unlimited. Students are exposed to ideas to come up with ingenious solutions, each getting involved in cutting, making, rubbing, rolling, and printing. Lino

cutting is practised in some schools but prints could also be made from paper and card cuts, composition boards, plastic sheets or almost any surface which takes ink and makes an imprint. Much could be taught through colour printing which requires skilful registration and through over printing techniques which provide valuable colour mixing experiences.

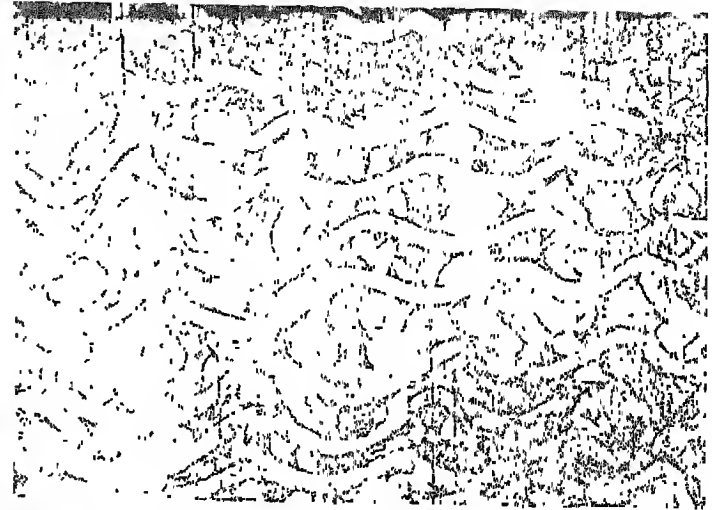
Materials	Activity	Expected Competencies
a. Clear glass sheet in appropriate thickness and size (15" x 18" or 18" x 24")	i. As done in finger painting, with brush or fingers draw or apply poster colours in shapes forms on the surface of glass sheet	- Exploring possibilities of the medium offers for creation of varied visual images
b. Paper, newsprint or similar type-cut in convenient size i.e. smaller than the glass sheet.	ii. While the colours are still wet, further strokes or lines may be added in the pattern already made with pointed wooden end of the brush or similar instrument	- Understanding the process of duplication of visual images
c. Poster colours	iii. Before the colours dry, place smoothly water soaked paper over the pattern/drawing.	- Analyzing advantages of materials, tools and of their use
d. Old dhoties or rags for wiping and cleaning		- Developing ability to manipulate materials and tools

Materials	Activity steps	Expected competencies
Requirements when mono prints are made by oil based inks.	iv Rub over the paper with hand smoothly and slowly for a few seconds.	
a. Oil based printing inks or oil colour tubes	v Lift the paper gently from one corner.	
b Turpentine or kerosene.	vi Place the print appropriately for drying	
c. Ink mixing knife		
d. Hog hair brushes in various sizes	vii Clean the glass sheet with rags, etc and make it ready for the next print	
e Potato, onion, raddish etc.		
f. Matchstick, box and collage materials.		



### **vii. Clay Modelling**

Clay modelling has a wider scope than collage and construction work because it takes into cognisance the visual aspect, performing aspect and age-old tradition in art. Clay is a pliable medium which renders quick results, and thus, helps in gaining confidence in one's ability to express one's creative



talent. Playing with clay by pinching, squeezing, rolling, thumping, patting, balling up, breaking and manipulating in various ways and turning it into forms, offers satisfaction. Earthen pitchers and pots, clay toys and earthen lamps used on festivals and religious occasions, roof tiles and flower pots (gamlas) may be cited as examples of clay work.

Three exercises in this technique would provide initial experience of aesthetic sense and some knowledge on how graphic prints are made or duplicated.

Other techniques of print making, like printing with cut vegetables (potato, onion, raddish etc.) pressing leaves and other discarded odd shaped objects; printing from collage made of card sheets,

pieces, thick paper, crumpled papers and cloth pieces of different textures, etc. match stick, other such materials etc. would further add a wide range in exploration of images leading to creativity. Such materials may be introduced as students progress to higher classes.





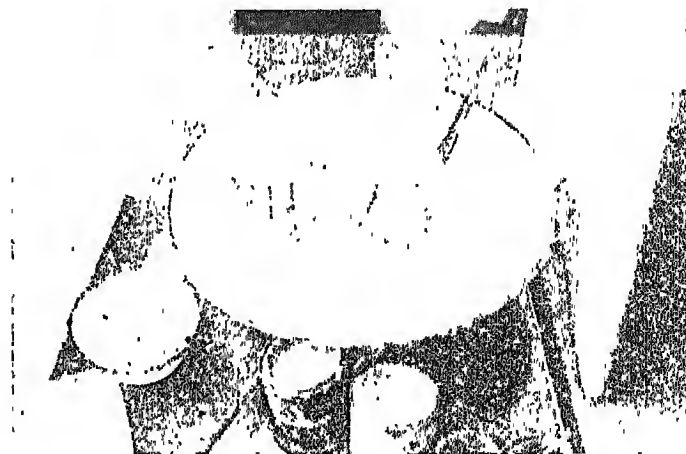
### iii. Paper marbling/dying

In paper marbling, play and creativity are combined. Like in monoprinting it provides opportunity of exploration through chance formation of abstract forms in colour and designs. This activity can be organized with a little effort and the results of it can be seen in a short time. Once the basic material is

arranged and the activity initiated, a small group of four to five students could carry out the experiment simultaneously. Each student can easily produce at least two finished works during one period. To spread out such works for drying enough space on the display board or floor should be ensured beforehand.



**Paper marbling—Making of a paper ball**



**Paper marbling—Dipping the paper ball in colour**

Materials	Activity steps	Expected Competencies
a. Poster colours powder colours/or any other water pigments Minimum 3 colours.	i Prepare at least three colours in separate plates in sufficient quantity The colour should not be too watery or thick	— Organisation of colour schemes — ability to explore and appreciate abstract forms
b. Shallow plates of atleast 12" (diameter) for colour mixing.	ii Take one sheet of paper and crumple it in the shape of a loose ball	
c. Large water mugs.	iii Place the paper ball in first colour of choice and roll it in such a manner that parts of its outer surface receive the colour	
d. 1" Flat brush		
e Paper newsprint or similar type cut in size 15" x 20" or smaller.	iv After a few seconds unfold the paper and let it dry. v Repeat this sequence of actions for applying more colours vi If necessary, touch up with brush and colours and add few lines or strokes, wherever required	

Children may be allowed to create at least four art works in this technique.

**Paper Batik—Unfolding the paper ball**



**Sample of Paper Batik**



## Making of Paper Collage



#### iv. Paper Colleges (Paper Tearing and Pasting)

Once the child has undergone the experience of drawing, painting, printing and paper batik, he could be easily initiated in the activity of producing an art work using the technique of paper tearing and pasting. The material required is simple and with the experience gained earlier in organizing visuals, the child can easily follow the simple steps of tearing a

variety of coloured papers/printed pictures, etc., and pasting them one by one on another paper, following his sense of design and composition. Transparent and semi-transparent coloured papers provide a different angle to the sense of colour combination for obtaining interesting results through superimposition. The activity could be suspended any time and picked up easily again without any loss of efforts put in initially for the purpose.

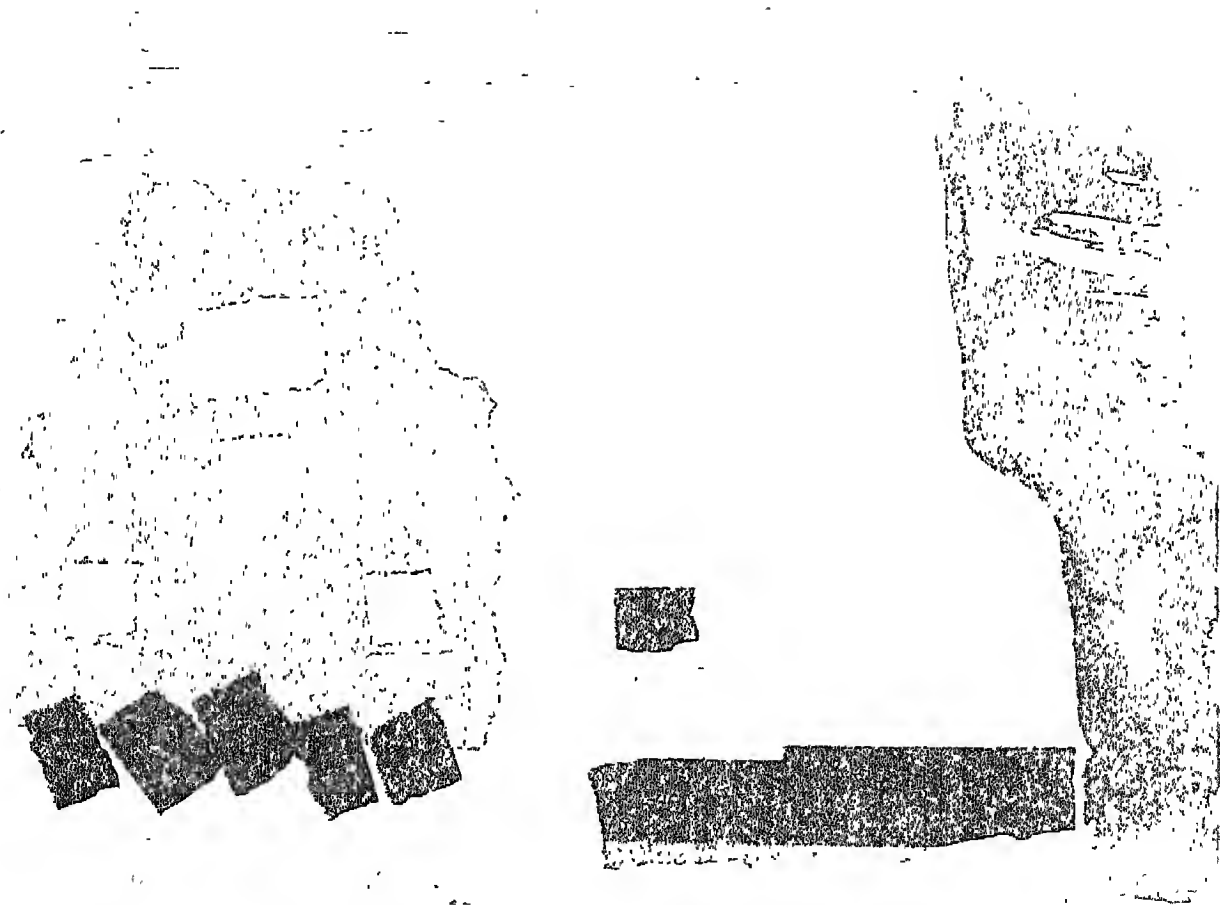
Materials	Activity Steps	Expected Competencies
<p>a Variety of papers—coloured paper, kite paper, brown paper, glazed paper; cellophane paper, tracing paper, abripaper, paper with variety of textures, old newspapers and magazines, etc., card sheets</p> <p>b Gum or any other paper pasting liquid</p> <p>c Scissors and or paper cutters</p>	<p>i Select a card sheet in the size on which collage is to be made.</p> <p>ii Tear or cut different coloured papers in varied sizes and forms</p> <p>iii Paste these pieces on selected sheet of card as per individual sense of design and composition</p>	<p>— Organization of space.</p> <p>— Colour sense.</p> <p>— Cutting, tearing and pasting.</p> <p>— Ability to understand difference between visual effect made by drawing and painting and coloured paper pasting.</p>

During the session, children may be asked to produce a minimum of three different works which

may involve the use of various kinds of papers in each art-work.



Sample of Paper Collage



### v. Mixed Collage

Experience in creation of interesting visuals could be further enlarged by encouraging the use of a variety of papers (in addition to coloured, cellophane and kite papers) which have structural variations in surface, such as corrugated papers and papers with different textured surfaces. Gradually, other materials like a variety of threads, strings, leaves, cloth pieces,

thin buttons, straw, straw pipes, which could be adhered to a given surface may be introduced in the collage compositions. Pastel colours or water colour could also be added if required. In the process of selecting materials for the purpose of making a mixed collage the child undergoes a mental exercise in making a choice from available forms, shapes, colours and textures.

Materials	Activity Steps	Expected Competencies
a. In addition to various types of papers selected for paper collages items such as textured, plain and printed cloth, strings and threads in different thicknesses and other materials like nails, buttons which have low relief quality  b. Cardboard; mount-board or heavy paper corrugated board c. Pastel colours, water colours, etc. d. Gum or similar fast drying, strong adhesive. e. Medium size scissors, mount cutters, needles and similar instruments.	i Select surface material which could retain variety of other material when pasted.  ii Work out a rough plan for composition.  iii Start adhering or pasting with selected materials, large areas of composition. Add, if necessary, lines by drawing or paint with colours	- Noticing aesthetic qualities in man-made and natural forms.  - Selection of above for a specific purpose  - Organization of space.







While children are working on this technique it may be ensured that they have a variety of materials in front of them to choose from for making a composition, work. They may be encouraged to produce two such works during one year.

#### **vi. Construction and Miscellaneous Activities**

Non-traditional materials like used paper cartons, woodscraps, tailor cutting or cloth pieces in odd shapes and sizes, matchboxes, beads, strings, threads and ropes in varied thickness, etc., can broaden the art experience by providing supplies at minimum cost. Besides, these may be found in a place where least expected. Once discovered, it is not difficult to use these resources for the creation of aesthetic objects. The collecting process itself inspires many new ideas and improvisations in various combinations. At times such material itself suggests certain ideas which can be further elaborated with some additions and alterations.

**Sample of Construction**

**Sample of Construction**

## VISUAL ARTS

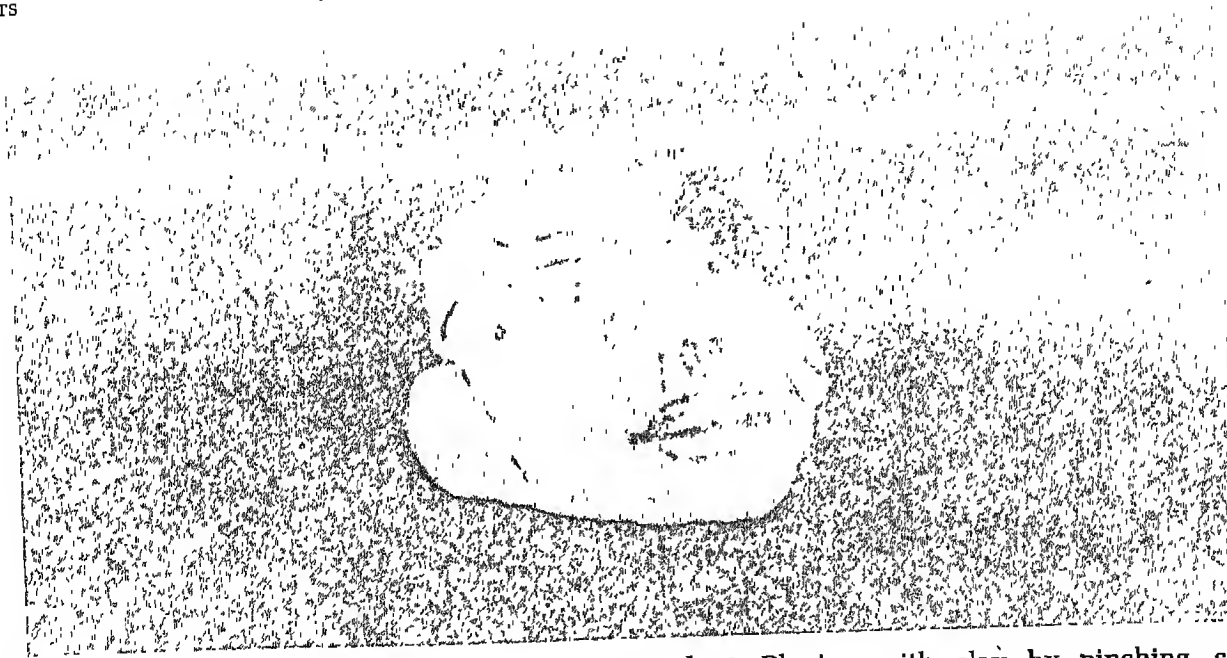
In order to collect materials efficiently, help from the parents and community may be enlisted. The primary source of such items are parents and relatives of the students themselves. Shops, factories

and business houses also discard materials which may be collected by students. These may be sorted out in various boxes/baskets and labelled in an appropriate manner for classroom use



Materials	Activity Steps	Expected Competencies
a. Cardboard boxes, empty cans and packages, cartons, bottle caps, buttons, cloth cuttings, strings, feathers, printed pictures from magazines and newspapers etc.	A <i>Collage</i> i Select an appropriate base such as mountboard of hardboard.  B: <i>Construction</i> i Select three dimensional objects such as empty cardboard box, a tin or a bottle  ii Paint and attach selected items from available collection.  iii Draw or paint wherever required,	- Selection of required form and colour through discrimination from available materials.  - Visualizing change in two and three dimensional objects.
b. Gum paste or fast drying adhesive.		
c. Needles, scissors, threads, thin wires, knives, pliers, etc.		
d. Mountboards, plywood or hardboard pieces.		- ability in using available materials profitably.

Children may be helped to create at least one art work in which skill in the use of different materials is involved.



### vii. Clay Modelling

Clay modelling has a wider scope than collage and construction work because it takes into cognisance the visual aspect, performing aspect and age-old tradition in art. Clay is a pliable medium which renders quick results, and thus, helps in gaining confidence in one's ability to express one's creative

talent. Playing with clay by pinching, squeezing, rolling, thumping, patting, balling up, breaking and manipulating in various ways and turning it into forms, offers satisfaction. Earthen pitchers and pots, clay toys and earthen lamps used on festivals and religious occasions, roof tiles and flower pots (gamlas) may be cited as examples of clay work.

Materials	Activity Steps	Expected Competencies
a. Common clay, free of grit or sand known as chikni matti which is used by village potters	i Select a wooden board and place it on a table	- Ability to create mould, a variety of shapes and forms.
b. Wooden hammers	ii Cover the board with a piece of paper	- Understanding aesthetic quality of surface and texture
c. Various types of knives, cutters, tin scrapers, nails, wire, cords, sticks, spoons, forks and other objects with which textures can be created on soft clay.	iii Take a lump of clay iv Knead the lump for some time and mould it in the form of one's choice.	- Identification and appreciation of objects made of clay.
d. Wood board or hardboard pieces in small sizes (9" x 12") or (6" x 9")	v With more clay make further forms separately and add these to the form already made.	- Use of simple tools
e. Polythene sheet cut in pieces (24" x 24")	vi Select modelling instruments and cut forms, shapes, textures, etc on wet clay, wherever necessary.	- Use of simple tools.
f. Water bowls	Keep the modelled objects in a room or under shade for room-drying conditions. After complete drying but before baking keep the objects in the open under sun for a day or two.	
g. Turn tables and potter's wheel.	vii Keep the modelled object covered with polythene sheet.	
	ix Bake the objects after sun drying, in open kiln	

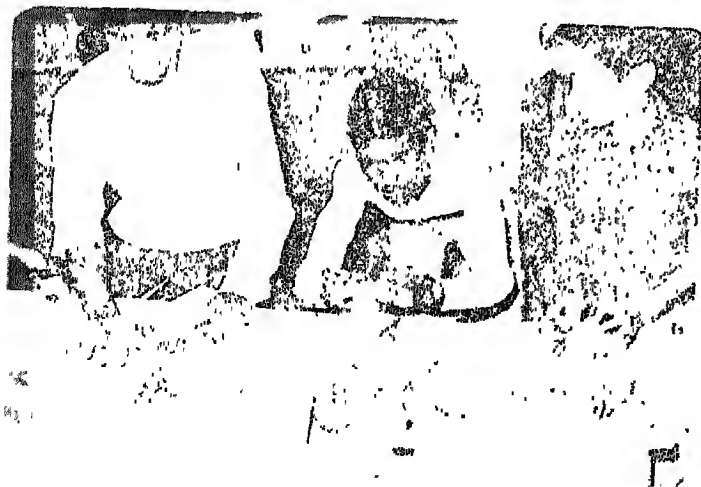


**Samples of Clay Work**

At this stage, making of large objects and thin and delicate forms should be discouraged. Rendering of simple shapes and forms found in nature, man-made objects and designs on them in low-relief are but a few suggestions to be taken up in the beginning.

Further textural possibilities can be exploited on such objects by manipulation of simple sculpting tools. This would help children in developing skills and understanding the pliable nature of clay.

**Clay modelling—Children engaged in the activity**



**Wheel Pottery**





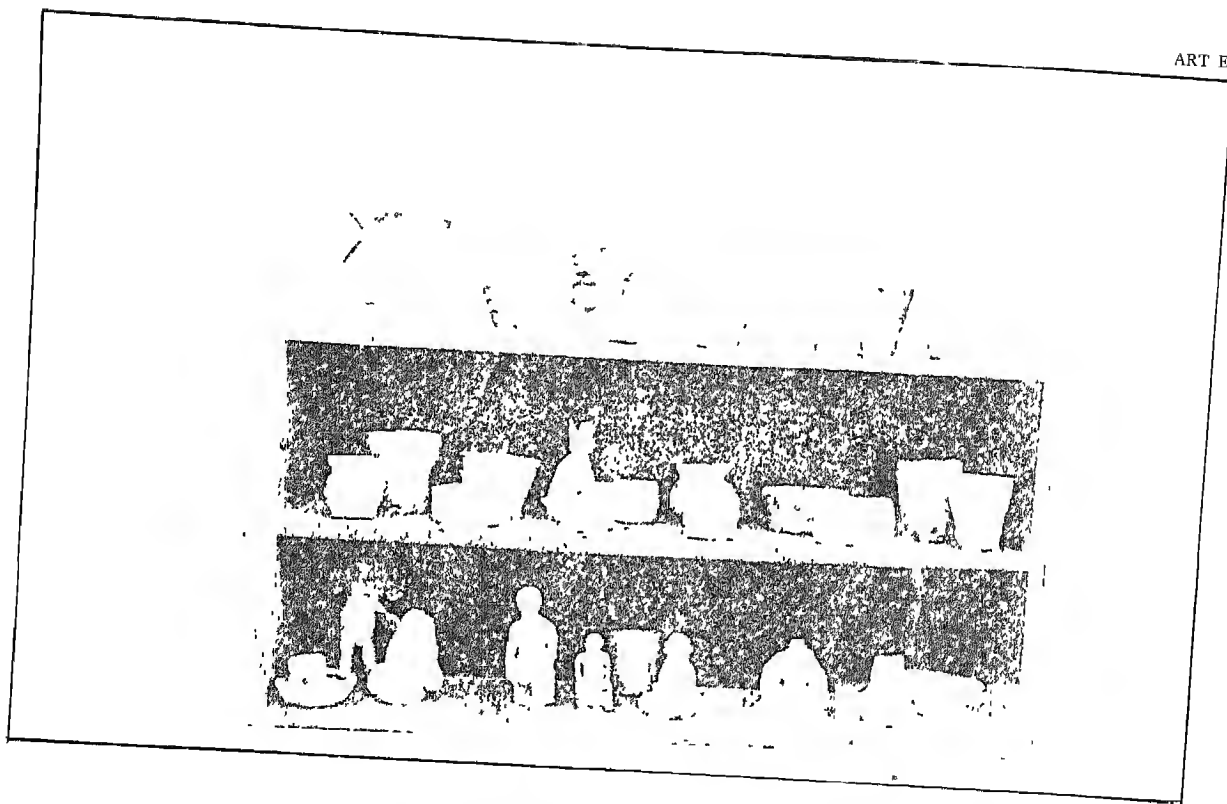


**Kiln with Clay works**

The object made in the classroom over a period should be baked through the process of firing in a kiln. When baked they acquire red colour and does not break easily. It also gives a good finish and pleasing look when displayed.



**Clay works being baked in Kiln**



An improvised kiln may be constructed for the purpose in the school compound with the help of a village potter. As all schools may not have such a kiln

it could even be a common facility for a group of two or three schools.

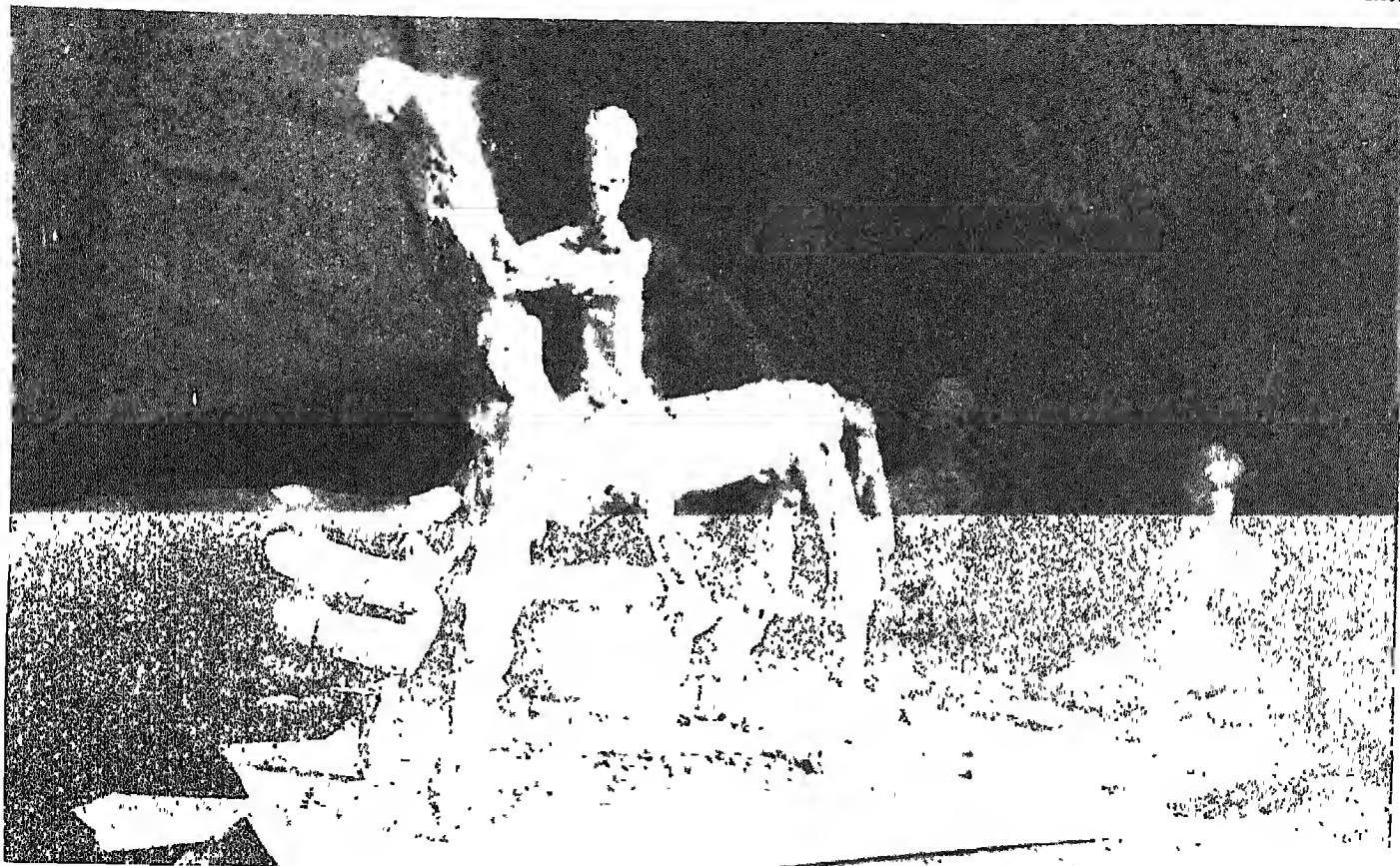
### vii. Sculpting (Plaster of Paris)

The use of Plaster of Paris for modelling a sculpture, provides experience which is different from clay. Whereas clay is prepared before hand. Plaster of Paris is mixed with water during the work as such. It solidifies quickly, hence, fast action is necessary to accomplish the intended task.

Sculptural experiences can best be provided to students by the use of blocks of Plaster of Paris or softstone pieces. It calls for advance thinking on the part of students as the image to be carved out has to be roughly visualised in advance. Plaster of Paris is also used in semi-liquid form to build objects/images over an armature prepared in advance. It further needs to be wrapped with strips of cloth dipped in Plaster of Paris to obtain curves and surfaces of the visualized form.

Lessons in this medium open further avenues for doing creative work in a variety of materials for sculptural activities.





Materials	Activity Steps	Expected Competencies
1 Plaster of Paris	A. <i>Carving</i> i Select a cardboard box of the size required for making a plaster block.	— Visualizing shapes, forms and design in block of plaster of Paris
2 Shallow water bowls.	ii Mix Plaster of Paris powder in sufficient quantity, to semi-liquid consistency	— Ability in carving out visualized form or shape
3 Carving tools or knives	iii Pour it in the box.	
4. Medium-thick wire, old newspapers and cloth cuttings	iv Keep the block for drying	
5. Cardboard boxes of varied sizes.	v Remove the cardboard box.	
	vi Carve out the image of choice with carving tools or knives	
	B. <i>Construction/Moaelling</i> i Construct any form from a piece of wire by curling and twisting for making an armature	— Ability in constructing visualized form or shape
	ii Prepare Plaster of Paris as in (u) above	
	iii Dip cloth in liquid plaster of Paris	

Materials	Activity Steps	Expected Competencies
	iv Cover the wire armature creating form of liking v Reinforce the form by attaching paper strips dipped in the liquid vi Continue the process till arriving at satisfactory form of choice. vii Carve out some area if required.	

Low relief patterns on ceilings, niches in the walls of houses and temples, mosques, churches, old palaces, decorative carvings in wood and stone on doors, pillars and windows, etc. may be pointed out to students as examples of sculpting/carving.



## CHAPTER FOUR

appreciation of rhythm through corresponding rhythmic activities. Once his curiosity is aroused, the child's vivid imagination and innate creativity will lead him easily to an appreciation and learning of

### *Performing Arts*

As already discussed, music, dance, drama, puppetry, etc. are the forms of art which are performed by artistes and are known as Performing Arts. In all these art forms, rhythmic patterns are an underlying basic aspect. This is an aesthetic part of life. Hence, while teaching Performing Arts at this stage, it would be necessary to take the child from his natural aesthetic experience towards systematic performances of various activities. The heart-beat and pulse rate of the child and of his friends and pet animals, movements of vehicles such as trains and other machines, the circular motion of a clock, all are present in the environment and provide good examples of rhythm. A recognition of the pulsating nature of these could easily take the child on to an



poetry, music, drama, puppetry, etc. as a means of self-expression. It is, thus, the teacher who plays a vital role in making a child learn Performing Arts as an enjoyable and creative experience rather than a dry teaching of the subjects as academic disciplines

### i. Music:Rhythmic Expression

Rhythm plays an important role in the study of performing arts (Music, Dance, Drama, Puppetry). Understanding rhythmic patterns is the basic requisite to creating an awareness of the concept of time, its unbreakable bond with man and his work. Identification of rhythmic sounds present in the daily

life of the child, in his environment, such as pulse-beats, heart-beats of the self, friends and pet animals, various machines, rain, etc., are thought-provoking. It becomes a means to develop further sense of inquiry, time consciousness, love for environmental harmony and percussional aptitude as well. The work, as suggested here, has been structured with considerable freedom, the aim being to help identify feelings, thoughts and fantasies. Exercises are suggested to give experience in separate areas, such as type, pattern, quality relation to life and environment, production, reproduction, poetry, music, dance, drama, puppetry, etc.

Specific Objectives	Content and Textual Materials	Experience based Activities
To develop the concept of time and its relation to life within and around	<ul style="list-style-type: none"> <li>Identification of types of rhythm around such as chuck-chuck of train, tick-tock of clock, pounding of grains, etc</li> <li>Pattern gradual increase of rhythm—doubling speed of rhythm for example <i>vilambith</i>, <i>druth</i> etc i.e. beats of 3, 4, 5, 7 &amp; 9 of <i>tsram chatusaram</i>, <i>musram</i>, <i>khanaam</i>, <i>sankirnam</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Feeling of one's own and others' heart beats, pulse</li> <li>Observing and explaining rhythm in the environment and responding to it, in one's own way.</li> </ul>



Specific Objectives	Content and Textual Materials	Experience based Activities
	<ul style="list-style-type: none"> <li>- Quality emphasizing individual beats in these patterns creating varied qualities</li> <li>- Relation to environments. feeling rhythm of breath such as <i>pranayam</i>, <i>yoga</i>, etc , understanding relationship between rhythm and music.</li> <li>- Production method; ways of clapping, beating drumming Manipulation of fingers for puppetry. Different sounds by tapping foots, and parts of it</li> </ul>	<ul style="list-style-type: none"> <li>- Identifying or recognizing the order out of rhythmic expression which forms a particular pattern and to exploring such patterns further</li> <li>- Taking a deep breath to count, holding it to count and leaving it to count.</li> <li>- Reproducing rhythmic sound patterns found in the environment after their identification, such as, sounds of train, clock, machine, typewriter, friends, walking, falling of leaves etc.</li> <li>- Making poems on the above mentioned experiences in complimentary metres.</li> <li>- Singing songs: identifying rhythmic patterns of different musical system – Western, Indian, Indian classical, folk and film songs</li> </ul>

Specific Objectives	Content and Textual Materials	Experience based Activities
		<ul style="list-style-type: none"> <li>- Opening of eyes in rhythm after taking counted breaths</li> <li>- Clapping in rhythm.</li> <li>- Walking in rhythm</li> </ul>

## ii. Vocal Expression

Vocal expression immediately follows rhythmic identification by the child. Spontaneous ideas, thoughts and feelings are channelized into a systematic mode of expression such as using sentences in rhythmic tones, poetic languages, songs, etc. Group and team work should be encouraged in order to develop open mindedness, tolerance and a sense of appreciation. Expressive sentences should be encouraged and channelised towards the making of short plays which could later be dramatized or mimed. In these activities, the impact of singing or a

toning voice while saying the lines or poems should be distinctly highlighted. The basic system of musical notes: the octave, patriotic songs, thematic songs, should be textually based. Gradually, serious themes related to social problems and other life situations may be selected, for which the words and sentences/ ideas should be contributed by the group to create a composite whole. The instructor should act as a catalyst only to provoke the children's thoughts and initiative. When such inner experiences and potentials turn into vocal expressions, they help the child in overcoming shyness, hesitation and inhibitions.

Specific Objectives	Content and Textual Materials	Experience based Activities
<ul style="list-style-type: none"> <li>- To help channelize ideas, thoughts and feelings in to effective vocal expression.</li> </ul>	<ul style="list-style-type: none"> <li>- Identification of sounds through careful listening such as wind blowing, humming of bees, churning of butter milk or other liquids, etc ,</li> <li>- Pattern seven notes of music (sa, re, ga, ma, pa, dha, ni, sa) various ways of expressing the notes such as notes produced through the navel, chest, throat, nose, etc.</li> <li>- Quality timbre, treble and pitch of every child are identified</li> <li>- Relations with the environment, basic sounds around, its reaction on singing.</li> <li>- Singing and its effects on the environment and/or in behaviour-such as after singing a devotional song, patriotic song, songs on appreciation of Nature, pop music, folk music, etc</li> <li>- Production methods, octave, use of voice and composing of songs</li> </ul>	<ul style="list-style-type: none"> <li>- Listening to local folk/ tribal music/songs, music prevalent in the community for various occasions-festivals, seasons, ceremonies and other community works and situations (If the arrangements for getting first-hand experience for the above types of music, through local artistes, is not possible in the school, recorded music on the same may be provided.)</li> <li>- Encouraging children to compose their own simple poems based on their day to day experience and singing the same in groups and/or solo</li> <li>- Practicing notes of Indian music-both North and South</li> <li>- Singing from textual notations. Using Octave</li> <li>- Identifying individual scale of music and its practice.</li> </ul>

Specific Objectives	Content and Textual Materials	Experience based Activities
		<ul style="list-style-type: none"> <li>- Singing songs in various Indian languages</li> <li>- Writing scripts and short plays and reading these</li> <li>- Reading aloud</li> <li>- Playing musical games.</li> <li>- Mono-acting</li> </ul>

Structured teaching of music with a conscious approach to *Alankaras, Ragas and Talas*.

### Hindustani Music

- i. In the beginning three *alankaras* may be introduced and gradually, may be further extended to four in subsequent classes, depending upon the receptivity of the children and the time available.
- ii. The following *Ragas* such as *Bhupali*, *Yaman* and *Brindavani Sarang* can be introduced through simple composition like *Geet*, *Bhajan*, *Chote Khayal*, *Alankars* etc.

- iii. For systematic practice in further rhythm, *Tin-Tal*, *Kaharava Tal*, *Dadra Tal* may be gradually introduced through various types of songs.

Familiarity with the bols of *Teen Tal*, *Dadra* and *Kakarwas*.

### Karnatak Music

- i. (a) *Sarativarisaigal* in *Mayamalavagaula Raga* and simple songs (*Kirtanas*, *Divya*

*name Kirtans, Namavallis, Utsav Sampradaya Kirtanas) in Hamsaahvani, Kalyani.*

Simple gita-s in "

- (1) *Malahari - Sri Gananatha Rupaka Tala.*
- (2) *Mohanam - Vara Vina - Rupaka Tala.*

Knowledge of recokoning *Adi Tala and Rupaka Talas - by hand.*

- ii. For theoretical knowledge of some essential terminology and ideas of Indian music, the children should be made to understand the definitions through concrete examples of various musical activities being practiced in school. These may include the following terms .

### **Hindustani Music**

*Sangeet, Nad, Shruti, Swar, Avroh, Lay, Tal Khali, Sam, Saptak Bandish and Folk Songs.*

### **Karnatak Music**

*Sangeet, Nad, Swar, Shruti, Arohana, Avarohana, Mela, Laya, Tala, Kirtanas and Folk Songs.*

- iii. Patriotic songs including National Anthem,

devotional songs, folk songs, songs based on festivals of India, and other regional and national songs.

### **iii. Dance: Body Expression**

The variety in the modes of body expression allows every child to tap his own potentialities. The child is to be made to realize the effectiveness of using the body as an expressive medium, by making him walk across the room in his own way. The teacher should motivate the child to find various ways of walking related to his daily experience, e.g. old man/ woman walking, policeman walking, a sick person walking, a healthy person walking, a dignified person walking and a guilty person walking.

Practical, basic linear body movements which could later be useful while expressing their own thoughts are to be taught to the children. A sense of covering space while moving in rhythm or enjoying musical tones, is to be encouraged through planned work. Facial expressions involving coordinated eye, head and neck movements are to be practised. This would be useful in mime, acting, dancing and puppetry as well.



Specific Objectives	Body Expression Topic Content & Textual Materials	Experience based Activities
<ul style="list-style-type: none"> <li>- To develop the concept of time in relation to space and body movements</li> </ul>	<ul style="list-style-type: none"> <li>- Observing Others walking, gestures in various moods and emotional situations, activities and actions, used by people around, performances projected through different media.</li> <li>- Pattern Basic postures of six classical dance forms, marching in rhythm</li> <li>- Quality: Acting, mime, classical, folk, film-dance, their similarities</li> <li>- Relation to environment Movement of elegant walking running-deer, swimming-fish, falling-leaf, flowing rivers ocean waves etc, natural expression of face as reaction to changing circumstances</li> <li>- Production: Nine basic bhavas, hand gestures, eye and leg movements.</li> </ul>	<ul style="list-style-type: none"> <li>- Walking across room with head held high, target oriented feeling.</li> <li>- Movement of hand and feet in coordination with rhythmic footsteps</li> <li>- Movement of hand gestures to express different feelings.</li> <li>- Songs expressed through hand gestures.</li> <li>- Movements of legs and hands to different rhythmic pattern and differences.</li> <li>- Movements of dance depending upon the type of music and rhythm to be constructed along with the students' motivated participation</li> <li>- Emphasis on creative body movements according to the students' talent through dance, mime and action.</li> </ul>

Children may be allowed to create at least four art works in this technique

#### iv. Creative Drama

The main objective of providing dramatic experiences to children in schools, is to help them to develop their own creative and imaginative thinking, and communicating power and, thereby, develop confidence for taking initiatives. This will help them to discover and identify their own potentialities of creative self-expression.

#### Understanding Child Drama

We often see young children absorbed in play making such as in a make-believe marriage procession holding paper-cone, pipes or sticks in their mouths and beating cans, pretending to be a band party proceeding with improvised sound and action; in another make-believe king's court, a king sitting on a raised platform as if sitting on a throne with all pride and mighty gestures, surrounded by courtiers, questioning the culprit and ordering punishment for the thieves, etc. Without moving towards the next episode in sequence, any provocation is enough to cause an abrupt change in the children's play. All of a sudden, they may divide themselves into two hostile groups, ending with either a happy, joyful, victorious noise made by all or in a real, individual quarrel and

tension. All this is the children's creative dramatic play. We see no audience, no director, and no formal stage. This is an act of creative effort, as they are all acting and reacting spontaneously without any director's guidance, speech and dialogue are neither written nor crammed. Some action points are discussed among the group members and casts are volunteered. In younger children, such play starts from anywhere and ends anywhere. It may be a reaction to an event or experience of a particular life situation or may even be only a joyful, rhythmic movement, pretending to be animals, or people, or objects or machines; making sounds, noises and body actions, full of emotions and strong feelings. This gradually leads to the interests of older children who prefer to enact a full episode or complete story in a dramatic form. Again scenery, costumes and make-up, have no real place. Sometimes, simple improvised materials and props are used to stimulate the imagination.

A sympathetic and loving teacher can best utilize the creative urge of children by encouraging them to take part in such activities. However, adults should try to avoid unnecessary interference in their (children's) activities because creativity is restricted



in the event of adult's interference or even, by their presence in children's activities.

All these make children's dramatic activities different from theatre where all formalities like action, speech, dialogues, costume, stage and background, etc., are strictly kept in a state of complete preparedness under the supervision of the director. But in creative dramatic activities, a child enjoys and identifies himself with his own creation. Instead of copying a readymade script for a dramatic activity, it is adopted or evolved and interpreted according to group thinking. Casts are never selected on the criteria of the physical appearance and acting ability of the children because all children are considered as being able to play any type of character. Timid children are especially encouraged to choose or even to participate in bold actions. Children are helped and encouraged to overcome their inhibitions. The free play involved in creative dramatic activities, enables children to enjoy and express their thoughts, feelings, etc., freely.

### Kinds of Play

There are two kinds of play, one is projected play and the other is personal play. In projected play, the child uses his whole body and sense organs and is himself a character. In projected play, the child is comparatively much quieter and uses more objects. His mind is more involved than the body. A stick in the hands of a child may be just a particular stick or it may be a snake. Puppets, masks, etc., are mostly used in a projected play. Children's play may be a mixture of both personal as well as projected play.

Whatever it may be, it is a child's dramatic play which is natural to him. He pretends and characterizes himself as something different. For example, children frequently play pretending to be a cook, a dhobi, attending an imaginary tea party, caring for a baby, selling groceries in a store, flying an aeroplane, etc. Older children often enjoy pretending to be cow-boys, horses, queens, pirates, or to dramatise exciting acts such as a circus, horse race, boat race, or a battle of one kind or another. All such kinds of children's play have dramatic elements of characterization, and leads to formation of a full episode or story dramatization, followed by improvised action and dialogue. Children may use puppets, masks and other objects for projecting their feelings, thoughts and emotions or they may play in person without these objects and puppets, etc., or by a partial use of them.

## Dramatic Activities

The following dramatic activities may be introduced in classroom situation. These activities are supported with suggested topics/themes/ideas which will help teachers to motivate children for specific ideas related to their personal experience, for creative dramatic expression and natural responses.

### 1. *Free rhythmic movements and mime*

Rhythmic movements as suggested below, are to be followed with improvised dialogues, speech and actions. Suitable simple rhythmic beats or simple music may be used as accompaniment. Some of the ideas and topics for mime activities are suggested under (b) and (c)

#### a. *Plays, sports and games activities like :*

Swinging, hopping, jumping, skipping, swimming, playing games, (Hockey, football, cricket, etc.) boxing, acrobatics, boating, camping, making campfires, going for picnics. etc.

#### b. *Weather conditions, seasons natural phenomena etc.*

Such as winter's coldest day, at the mountains or

camping site snowfall, rainy day, scorching heat of the desert, stormy weather and thunder; cyclone, stormy sea, seasonal festival, sowing and harvesting seasons, etc.

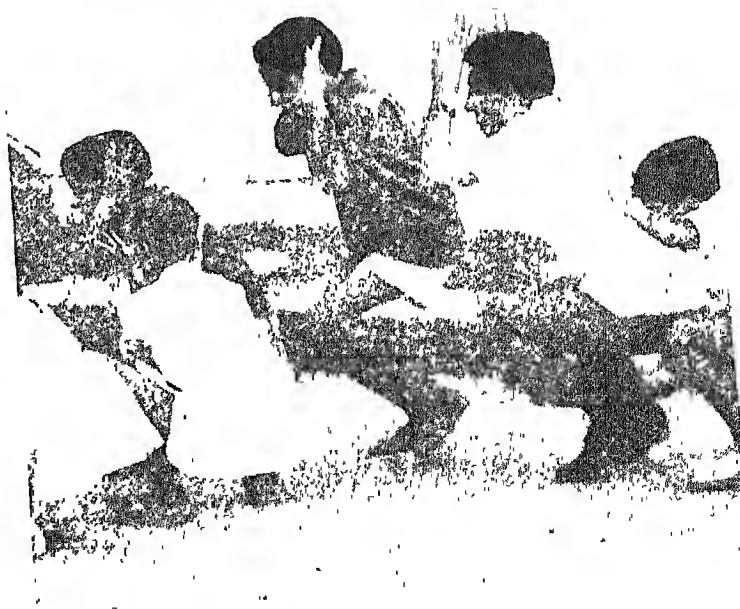
#### c. *Imagining and guessing :*

Imagining a big house in a far away mountain jungle; imagining a cave or a den for robbers; imagining a visit to the moon or some other planet; imagining having wings like birds and flying high in the sky; imagining a visit to a strange city/town; acting out a riddle; making actions to be guessed by others; responding in action to guessing actions of others; guessing various signs and symbols, adventurous visit to thick jungle or mountains; travelling in a boat on a high sea; a terrible night in a jungle

### 2. *Characterization*

Becoming people, things, animals, like a horse, insect, tree, etc., and people of different occupations; action of people in various situations, in pairs, groups, single, e.g. hawkers at railway platform, lots of people attending a *mela*, festival procession, in a public meeting, delivering a speech as a leader; pretending to be a tongawala, bus driver, musician, leggar, saint,

## ART EDUCATION

**Characterisation—Playing Rabbits**

thief, doctor, postman, washerman, temple priest, rich man (seth), giant, witch, fairy, wizard, animals like horses, elephants, wild animals, circus animals, pets, and zoo animals, butterflies, bees, spiders, sea creatures, etc.

*Acting as people in situations of conflict, introducing simple plots with improvised dialogues and action growing various moods and emotions like :*

'should you report a friend for stealing' :-

"should you quarrel with family member", or 'with a shopkeeper', etc., fear of being alone on a dark, night; anger at not getting something important, as promised by your brother/friend, being happy to see a friend after a long time, etc., opening a door and seeing a stranger on the doorstep.

#### 4. Story Dramatization

- a. After having experiences as suggested above, stories containing strong, emotional characters and simple forward moving plots, can be selected from children's storybooks, textbooks, Panchatantra stories, etc.,
- b. Children should be encouraged to create and

write short stories related to their own experiences and problems.

- c Children should not cram dialogues. They should enact characters with improvised dialogues and strong emotional feelings.
- d Each performance should be followed by a group discussion with encouraging remarks for evaluation purposes

#### 5. Poetry

Children should recite and act out a poem with strong narrative action

*Steps for introducing drama activities in classroom situations :*

Before introducing a complete story dramatization in a classroom, various activities, as suggested above in order of sequence should be taken up. The rhythmic movements will provide not only rhythmic experience but also a warming-up and freeing exercise which is essential to start any serious activity of drama in a class. Other steps like characterization, exploring simple plot conflict and dialogue, and story dramatization should be followed sequentially.

### 1. *Introduction and warming up/freeing activity in creative rhythmic movement and Pantomime.*

To begin with, the activity should be limited to a single idea at a time. This idea should be such that the children get an opportunity to be introduced to each other in an informal, friendly way and at the same time get an opportunity for enjoyment. Some of the methods for this kind of activity are mentioned here.

Children may be divided into two groups in the classroom. One group may hold some improvised musical instruments, and produce free and rhythmic beats. For example, beating a *thali* (metal plate) with a stick, thumping on the table-top, thumping of feet on the floor, clapping hands, playing simple drums *duffy*, tongs and bells, etc., in simple rhythmic beats, are some of the improvised ways of producing rhythmical sounds. The other group may hold various objects puppets, toys, paper *flags*, paper strips, tree branches, cone pipes, cloth pieces or chunnies, etc., and move around freely, chit chatting and introducing themselves to each other, making rhythmical body movements on their own in response to the beats produced by the first group.

Similarly, pretending to be characters from nature, animals, birds, trees, wind, storm, etc., along with sounds, movements and gestures can be played individually as well as in groups. Again the teacher can also think of some quiet or comparatively less noisy situations like passing through a steep valley in solitude; spending nights in a forest, surrounded by wildlife; pretending to be quiet animals like tortoise, snake, etc. A creative and resourceful teacher together with a group of children, can think of and discuss of number of such situations.

### 2. *Characterization*

Characterization means to pretend to be a different person or animal or thing (different from oneself). Characters should be created in a limited number at a time: in solo, in pairs or in a small group. But the character must project a strong, emotional appeal of its own. The idea for characterization should be drawn from interesting situations of the children's day to day environment. Children should be motivated before creating new situation and characterization, by way of questioning for recalling experiences exposing them to various situations for new experiences, etc. Every child should be allowed

to create his own way. A group of children may discuss and evaluate the presentation of characters for further improvement

### 3. *Exploring Simple Plot, Conflict and Dialogue*

In almost every dramatic story or plot, conflict and dialogue are the essential aspects. For children's dramatic experiences a simple plot with a strong conflict will be more desirable. In the beginning, conflict amongst limited characters with strong emotional actions and relevant dialogues, is sufficient. Gradually, longer conflicting situations with plots based on various social problems may be introduced. For example :

In an adventurous picnic situation a sudden fear may be created by enacting a situation such as: a wild animal crashing through trees. Here the conflict may be projected through group voices, strange and fearful gestures, with frightening movements, dialogues and other actions to fight out or to run for safety, may be created. Conflict may also be created with 'thunder storm followed by rainfall'.

Reactions with strong feelings often cause

dialogue in a natural way. Therefore, it is the right time to encourage children to express themselves freely through improvised dialogues, sounds and actions. Appropriate music can also be used during such situations, wherever necessary. Simple plots and conflicting situations can be selected from children's storybooks and school textbooks. Some of the situations, may be like: "robbers surprised by a sudden police encounter", "a happy joyful party, boating on a big lake, may be frightened by a sudden shower of rain and thunder-storm or by a forest fire", etc..

### 4. *Story Dramatization*

After having experiences through successive stages, as suggested above, the children are ready to enact a story in dramatic form. In the beginning very simple short stories should be selected which contains strong emotional conflict and a forward moving plot.

After selecting a story, a group of children should understand its sequence of events which they may discuss among themselves. Then the characters are named and the children volunteer to play these.

## PERFORMING ARTS

These characters should understand their role in terms of sequential events. For this purpose, each character should display himself in various events/situations followed by improvised dialogue and action.

Since the children have understood the story there is no need for rehearsals and cramming of dialogue. The dramatic events should move with impromptu dialogues and improvised stage props. There is no need for a formal stage. The whole classroom space may be used as per need of dramatic situations.

At the end, the whole class, along with teacher as an affectionate guide, should give some encouraging remarks, pointing out significant points, if any. Other aspects of the performance should be discuss-

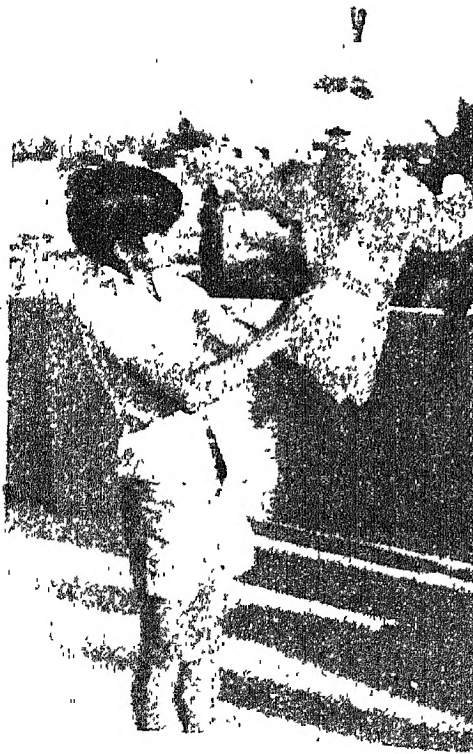
ed as a group reaction without any personal, adverse remarks. This is a kind of evaluation of the activity, which should follow all dramatic activities. If the group wants the drama can be played again while incorporating relevant suggestions made during group evaluation at the end.

Children should be encouraged to observe and if possible, to record, various situations, actions of various types of characters, dialogues, noises, various types of sounds, happenings occurring in their day-to-day life situations and environment.

Children should further be encouraged to develop their own stories on certain problems, issues, words, etc., for which some discussion may take place in the classroom.



### 5. *Puppetry*



Puppetry is one of the techniques of dramatics in which the puppeteer projects his ideas, thoughts and feelings through object(s) called puppet(s). He manipulates the puppet and other objects with his own hands, mostly from behind the screen, in such a way that the audience does not see the puppeteer. In certain cases, puppeteers are also visible but they mostly wear a black costume to dilute the effect of their presence. In certain other puppet plays, puppets are manipulated on the top of a table and the puppeteer is also visible.

A puppet may assume any character, depending upon its visual form. Dialogue and speech are improvised and projected through a puppet by the puppeteer. Its success lies in the dramatic technique, manipulative skills and presentation on the stage. Children in their natural way of play-making, discover all such formal methods of puppetry by themselves, which go a long way in developing not only the necessary skills and techniques but their imagination and creative thinking abilities also.

In schools, puppetry may be used for educational purposes. Therefore, the role of puppetry in the



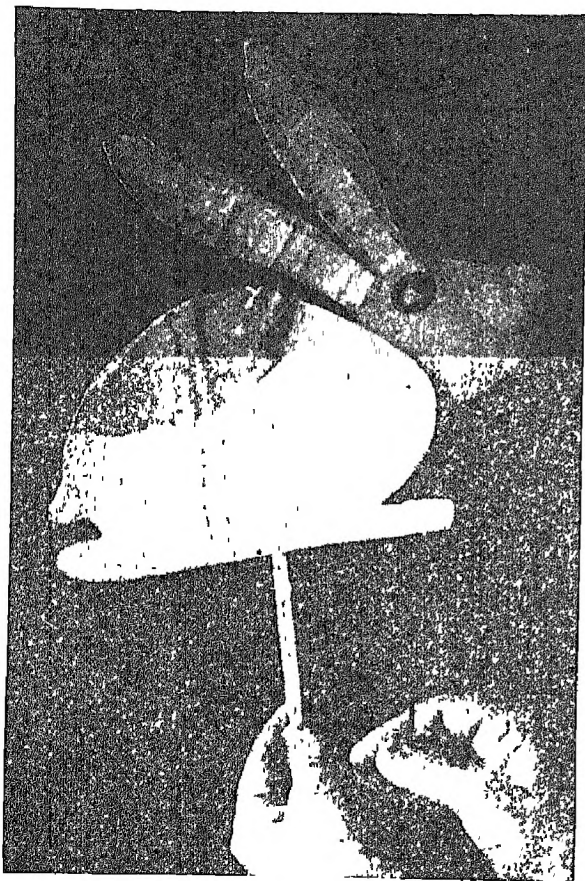
## PERFORMING ARTS

school curriculum will have to be seen for the over all growth of the child's personality. This calls for understanding of children's dramatic activities, construction of puppets and puppet stage and classroom activities of puppetry. Classroom dramatic activities have already been discussed. Here we shall only discuss the construction of puppets which should follow the dramatic sequence for which puppets should be gradually introduced, for its stage performance.

*Construction of Puppets and Puppet Stage in Classroom Situation.*

There are many types of puppets like glove puppets or hand puppets, rod puppets, shadow puppets and marionettes or string puppets. When these puppets are further modified with improvised simple techniques and commonly found materials, they assume more importance with multiplicity of effect increasing their types and variety. For instance, we take a very common and popular type of puppet, i.e., a glove puppet for evolving varieties in it. This type of puppet may be improvised with old cloth, gunny cloth, thick curtain cloth or with ordinary paper bags for making a simple bag like glove keeping a central hole for the puppets head and two corner





holes for two hands of the puppet. (Please see the diagram). The head may be prepared with papier mache, or strips/bits of paper pasted in three or four layers on a simple wad of paper or a fused bulb or a balloon. The head can also be prepared with stuffing material such as cotton, wood shreds etc. in to the toe of an old sock or of old georgette cloth/underwear/ vest or another paper bag. A cardboard pipe in the size of the first finger of the puppeteer if the puppet is to be manipulated with two fingers, the size of the pipe should be equal to that of first and middle fingers together, is placed inside the head extended up to the neck of the puppet. The neck of the puppet is stuck into the central hole of the bag. Two improvised hands (wooden ice cream spoons or hand-shaped cardboard pieces or stuffed hands made of cloth or wooden hands), can be stuck to cardboard pipes fitted in the two corner holes. The two fingers of the puppeteer—thumb and middle finger—can also emerge from the corner holes to become the two hands of the puppet. The exaggerated features and hair of the puppet head can be painted or further studded with beads, buttons, jute fibres/wool, paper, etc. Similarly, we can create a variety of puppets from boxes, stockings, handkerchiefs or kitchen napkins, paper cups, vegetables, etc. These puppets can be

named after the kind of materials which they are made like paper bag puppet, matchbox puppet, sock puppet, handkerchief puppet, etc.

Other puppets, like cone-puppets made of cardboard cones, and rod puppets with rod and paper costumes, can easily be prepared in the classroom. The marionnettes can be prepared by joining on cardboard boxes hinges of various sizes. Shadow puppets can quickly be prepared by cutting basic body parts like head, body, legs, etc. from cardboard with some perforated/cut-out designs. Some rhythmic puppets can also be improvised easily by pasting long coloured strips on a wad of paper put on a rod. Features are made with buttons and beads. These and many other varieties of puppets can be improvised in the classroom situation.

In classroom activities the puppet stage can be improvised in a variety of ways. A curtain held or nailed at the door, a bedsheet held by the children or nailed on to two tables placed apart, are some of the ways of making a classroom puppet stage. For playing glove puppets, the level of the stage is set in accordance with the children's reach. For the shadow puppet screen, a white cloth sheet should be used at an appropriate level. The source of light for shadow

puppet should be from the back side of the screen. The puppets should be held in a manner such that its whole surface touches the screen for getting clear shadow.

However, some initial experience of making various types of puppets and their use in an orienta-

Improvised puppet stage

